



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS

Editor - - PEYTON BOSWELL
 Manager - - S. W. FRANKEL
 Advertising Manager - C. A. BENSON

Peyton Boswell, Pres.; S. W. Frankel, Treas.;
 C. A. Benson, Secretary.
 Phone: Murray Hill-9403-9404.

PUBLISHED BY
THE AMERICAN ART NEWS CO., INC.
 786 Sixth Avenue, New York

Entered as second-class matter, Feb. 5, 1909,
 at New York Post Office, under the Act,
 March 3, 1879.

Published weekly from Oct. 15 to June 30, incl.
 Monthly during July, August and September.

SUBSCRIPTION RATES
 YEAR IN ADVANCE \$4.00
 Canada 4.35
 Foreign Countries 4.75
 Single Copies15

WHERE AMERICAN ART NEWS MAY BE
 OBTAINED IN NEW YORK

Brentano's Fifth Ave. and 27th St.
 E. H. & A. C. Friederichs Co. 9 Central Pl. W.
 W. J. E. 34 East 58th St.
 W. J. E. Washington St. Book Store
 H. Arens 27 West 8th Street
 Frank Shay's Book Shop 4 Christopher St.

WASHINGTON
 Brentano's F and 12th Streets

BOSTON
 Vendome News Co. 261 Dartmouth St.

CHICAGO
 A. C. McClurg 218 Washington St.

PHILADELPHIA
 Wanamaker's (Book Counter)

CINCINNATI
 Albert H. Friedel Burnet Building

LONDON
 American Art News 17 Old Burlington St.
 Bottom, News Agent 32 Duke St.

PARIS
 American Art News Office 26 Rue Jacob
 Brentano's 37 Avenue de l'Opera

Vol. XXI Dec. 16, 1922 No. 10

MUSEUM SHIP PICTURES

A retired officer of the United States navy, after a long search through the picture galleries of the Metropolitan Museum of Art, calls our attention to the fact that there is not a single painting of a ship on view in that institution. Having a profound professional interest in both the navy and the mercantile marine of our country, this officer feels the Metropolitan Museum is not doing its share in keeping alive an interest in the sea and ships in the greatest seaport of the Western Hemisphere and in educating our young men and boys in the distinguished place the United States has won for itself in the history of sea power.

That sea power rose to its greatest heights between 1793 and 1803 and again in the two decades between 1840 and 1860, periods when American marine painting was at a very low ebb. This relation must be understood in connection with the special complaint lodged against the Metropolitan since that institution must keep in mind the fact that it must show the best art of a period or a style it can obtain. Holding to such a position, the Metropolitan Museum could not very well hang in its galleries the very mechanical pictures of the earliest American vessels or even those of the glorious clipper-ships which held the foremost position on the Seven Seas in their time for speed, cleanliness, comfort and the civility of their officers. The artists who painted pictures of these American clippers were chiefly concerned with exact details of hull and rig and cut of sails and not at all with an artistic interpretation of them. And it is chiefly for this defect in their qualities that American ship paintings of that time can hardly be expected to be shown in the Metropolitan.

In recent years there has sprung up in the United States a group of painters of ship pictures whose canvases are well fitted to hang in the Metropolitan Museum. They are as distinctly fine in the field of graphic art as Melville's "Moby Dick" and Dana's "Two Years Before the Mast" are in the field of nautical literature or Mahan's epochal work on "The Influence of Sea Power on History" is in the records of development of the strategy and the growth of navies. We can recall a painting of a schooner by Irving R. Wiles that was in the Hearn loan collection of the Metropolitan Museum for a few years, a canvas as lovely in color as any landscape in the institution. Carlton T. Chapman has painted American ships of early and late days that are technically correct and handsome as pictures. Harry Neyland is painting notably fine canvases of the old New

Bedford whalers today, a distinction he shares with Clifford Ashley; and Charles R. Patterson's paintings of full-rigged ships and Gloucester fishermen preserve all the beauty and importance of these craft that still keep alive our place in the world's sea power.

The inclusion of pictures of vessels by such painters as these in the galleries of the Metropolitan Museum would have a double significance. It would show that the institution was alive to the value of these men's paintings as works of contemporary art and it would tend to show that the Museum realized that it must do its part in keeping alive the flame of America's great sea-going tradition. Books already take an important part in this educational work, so highly important to the life of the nation, and pictures of past and contemporary ships should also take their part. And just at a time when our government is straining every nerve to keep the American merchant marine in actual being, surely our greatest art museum in our greatest seaport might do something toward this end by adding to its permanent collections some of the many admirable contemporary paintings of American ships.

Tales and pictures of the sea and ships make sailors, and American sailors are one of our country's greatest needs. It may be a novelty to ask an art museum to aid in making sailors; but that does not lessen the need of educating Americans towards the sea and its burden bearers.

AN OFFICIAL FIASCO

One of the immutable laws of the British Royal Academy is that after reaching a certain age a painter or sculptor is no longer eligible to be either an Academician or an Associate. But the distinguished members of the board of the Royal Academy forgot all about the law on the recent occasion when they elected Mrs. Annie L. Swynnerton an Associate, the first time such an event had occurred since the Royal Academy was formed in 1769.

Just what that age limit is, our natural and national gallantry forbids us enquiring into under the circumstance that Mrs. Swynnerton, having passed the Royal Academy age limit when she was elected an A.R.A., is now declared to have been ineligible for that distinction. At any rate her election has been formally declared null and void. Possibly the extreme age of the board itself contributed to this loss of memory, or its combined admiration for "the sex" may have tended to inculcate forgetfulness.

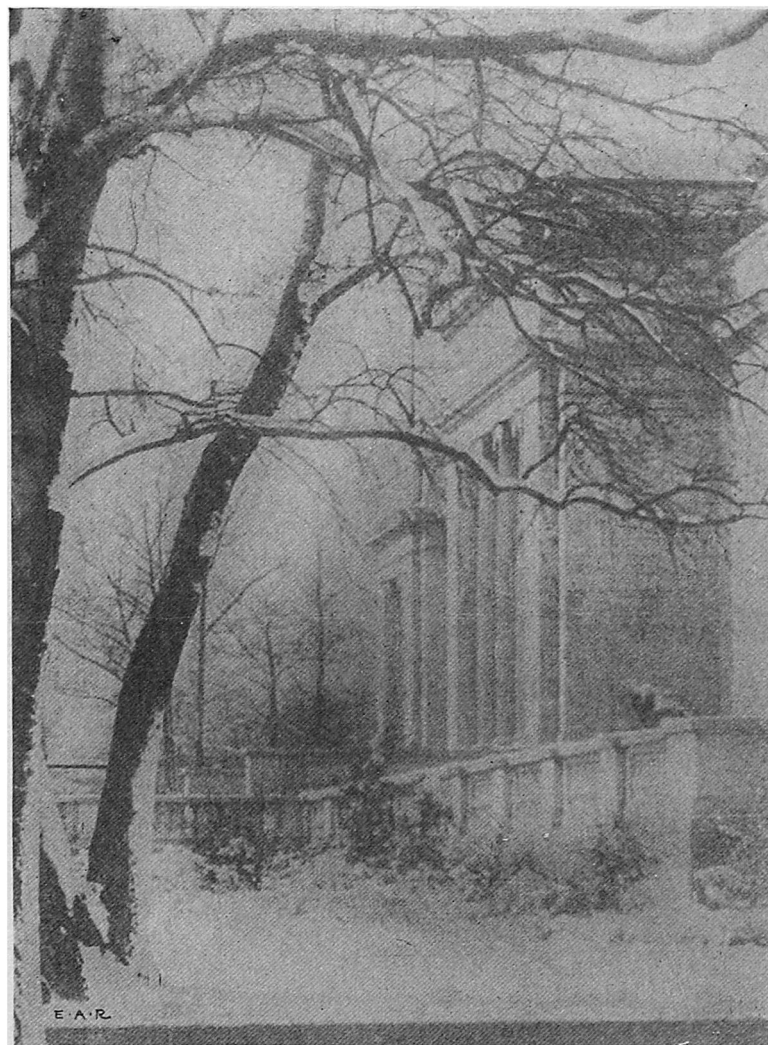
There remains for Mrs. Swynnerton, out of this official comedy, the sole satisfaction of feeling that for a few days, at least, she was the only woman ever elected an Associate of the Royal Academy, a reputation now destined to be as enduring as the fame of Burlington House itself. And so, to the blunders destined for immortality may be added that of the Royal Academy electing Mrs. Swynnerton an A.R.A.

ROMANCE IN EGYPT

In all the history of art or archeological research there are no figures which emerge with so splendid a reward after years of unremitting labor as those of Howard Carter and the Earl of Carnarvon in connection with the marvellous treasure of the tomb of King Tutankhamon found near the site of the city of Thebes. For seven years they worked at their excavating in "The Valley of the Kings" without a glimmer of a reward, only to have their patient labor rewarded at the end by treasure that, in a material sense, surpasses all the fantastic dreams of treasure seekers and which, from the viewpoint of the history of Egyptian art and archeology, is one of the greatest discoveries of all time.

The actual monetary value of the extraordinary collection of golden objects found in the tomb has been raised from a first estimate of approximately \$15,000,000 to a later one of \$40,000,000, and a report has been in circulation in London

An Artistic View of an Art Museum



VIEW OF THE CLEVELAND MUSEUM IN WINTER

that an American collector has offered \$150,000 for a single gold statue in the treasure. In view of the official conditions governing all Egyptian discoveries in excavations, particularly in relation to their dispersal, this monetary aspect of the treasure is not of so much importance as what it means in an art and archeological sense.

Newspaper despatches from Cairo indicate that the contents of the tomb of King Tutankhamon are of extraordinary richness, as individual pieces, and that there is a possibility of the treasure helping to throw new light on "the most intriguing period in all Egyptian history," the years between 1375 and 1358, B. C., after the death of Aknaten, the "heretic" king, who, followed by his sons-in-law, of whom Tutankhamon was one, overthrew the old gods of Egypt and established the religion of the one god, Aten, whose tenets in many ways resembled the later ones of Christianity.

Obituary

ARTHUR A. TOOTH

Arthur Augustus Tooth, 28 years old, son of Arthur Tooth, London and New York art dealer, died in London Dec. 11. He was the manager of the London establishment of Arthur Tooth & Sons. The New York store is at 709 Fifth Avenue. The deceased was the eldest of four sons.

MEXICAN ARTISTS
WILL EXHIBIT HERE

Independents Accept an Invitation
 from Similar Body in New York
 for Joint Display in February

For the first time in the history of American art a group of Mexican artists will exhibit in this country. They will be represented in the exhibition of the Society of Independent Artists at the Waldorf-Astoria from Feb. 24 to March 18. The Mexicans are members of the Society of Independent Artists of the City of Mexico, an organization formed last summer on the same plan as that of the Independents of Paris and New York.

The invitation was extended by the New York Independents, and news of its acceptance was received this week by Walter Pach, who represented the local Independents in the matter. About fifteen artists will be represented by from thirty to forty paintings. Their leader is the internationally known artist, Diego M. Rivera. The New York Independents propose giving an entire room to their foreign confreres, one of the largest galleries at the Waldorf.

Chinese Art Show Extended

The exhibition of ancient Chinese art at the Reinhardt Galleries, which is arranged by the Royal Art Galleries Kleykamp, The Hague, has been extended until Dec. 24. Several additions have been made to the display.

[Reprinted from last week.]

A Well Considered Christmas Present

To the readers of THE AMERICAN ART NEWS:

Judging by the scores of letters that have come in, America's newspaper of art has earned for itself a new measure of appreciation because of the improvements recently made and the enlargement of its size. Its editor, therefore, feels that, without presumption, he may make a suggestion which, if acted upon by every reader, will double immediately the number of subscribers and, hence, the capacity of the publication for good.

Undoubtedly each of you has some friend for whom a year's subscription to THE AMERICAN ART NEWS would make an ideal Christmas present. If you will send in this subscription, you will be making likewise a much appreciated gift to THE AMERICAN ART NEWS—a present of a new reader who may become a friend for life. Your gift at the same time will be a boon to the whole art movement in America, for this newspaper has been (and will continue to be in ever increasing measure) a powerful factor in the crystallization of the esthetic trend of the nation. THE AMERICAN ART NEWS, in its role as disseminator of information, helps to weld together every element of the American art movement and to give cohesion and power to the country's wonderful development of art interest in the last few years.

We will mail your friend a handsome Christmas card apprising him of what you have done. And forty times in the next twelve months he will be reminded of your kindness. Won't you do it today?

Faithfully,

Peyton Boswell

EDITOR

STUDIO NOTES

Wayman Adams is in Cleveland, executing a portrait commission.

Dorothy Ochtman is at work on a flower decoration for an over-mantel, for which she has a commission.

Paul Manship and Mrs. Manship have gone to Rome for the winter. He is doing a large war memorial there.

Percival Rosseau is spending the winter with sportsmen in the mountains of North Carolina, finding themes for pictures.

Thirty recent paintings by Joseph Birren, of Chicago, compose a one man show now on tour in the middle-west and in Springfield, Ill., for this month.

George J. Stengel, of Yonkers, has just completed at Ridgefield, Conn., a house and studio which he expects to occupy this month.

Stanley Middleton has completed portraits of Mrs. Katherine Jones, of Montclair, N. J., and of Miss Constance Banks, a debutante of last season.

Guy Wiggins is at his studio at Seven Elms, Lyme, Conn., painting for his exhibition at the Milch Galleries, New York, in March.

Janet Scudder is working on a war memorial in Paris. She recently bought a farm near Cezanne's old home in the south of France.

The Pratt Alumni House at 296 Lafayette Ave., Brooklyn, had an exhibition of sketches by Arthur L. Guptil, on view from Dec. 8 to 16.

Charles Ezekiel Polowetski is at work in Paris on a portrait of the Rev. Dr. Frederick W. Clappett, rector of St. Luke's chapel in that city.

George Elmer Browne, who left this country on May 11, returned with his class of thirty-one students on the *Rosillon* on Dec. 7 after a tour of France, Spain and Northern Africa.

Louis Ritman, of 17 Campagne Premiere, Paris, is returning to New York for a visit. While here he will exhibit his recent work, including outdoor figure compositions and nudes. He recently was made a member of the Beaux Arts.

Joseph Boston has finished at his studio at Carnegie Hall, New York, a composition of a girl with a vanity box, which he calls "Vanity Fair." He is at work on a full-length, standing portrait of a little boy.

Lilla Cabot Perry has returned from her summer studio at Hancock, N. H., to her studio in the Fenway, Boston, after painting several portrait commissions as well as figure compositions and landscapes. Her recent exhibition at the Braus Galleries, New York, led to several sales.

Leonard Ochtman is at work in his studio at Cos Cob, Conn., on pictures which he will exhibit in cities in the middle-west this winter. One of his best canvases, "A Morning in Summer," has been bought by the National Academy of Design from the Ranger Fund.

Theo. J. Morgan, of Washington, has sold his "Kelly's Corner," a street scene in Provincetown, to W. S. Reeves, of Washington. He is exhibiting eight canvases at the Conklin Galleries in Aurora, Ill. Adelaide Boker (Mrs. Morgan) is in Cleveland completing several commissions and will return to Washington after the New Year.

Jane Peterson has returned to her studio in the Sherwood apartments, New York, bringing from Europe for exhibition several specimens of Czecho-Slovakian and Jugo-Slavian embroideries and medieval sculpture, which are to be returned to the Museum of Zagreb if requested. She also brought eleven imaginative pastel drawings by Jane Poupelet, and several pictures by H. Knighton Hammond, English water colorist.

Julian Clarence Levi and Ralph Sabatini have returned to their homes in New York and Philadelphia respectively from Paris, where they passed two years. Mr. Levi has a picture in the Salon there, and Mr. Sabatini had an exhibition in the rooms of the American Art Association just before leaving Paris. Both men expect to return to the French capital next spring.

Maxwell Armfield, who is in Ringwood, Hants, England, has painted in tempera twelve illustrations for an edition of "The Winter's Tale," published by J. M. Dent in London and by E. P. Dutton & Co. in New York. The pictures are from costumes which he designed and groupings made by Constance Smedley (Mrs. Armfield) for the performances of the play which they gave last winter at the Little Theatre, New York.

Two Museums Buy Charretons

The Dudensing Galleries have sold to a collector, for the Cleveland Art Museum, Victor Charreton's "Gray Day, Murols." The painting is now on exhibition in the Museum. The Dudensing Galleries have also sold to the Delgado Art Museum, of New Orleans, Charreton's "Effect of Sun on Snow."